

Women of Paris Indulge in Gayety of Straw Parasols, Veils and Bags



Fascinating Details in Costuming Have Appeared With Warm Weather.

By ANNE RITTENHOUSE.

CENTURIES ago Europe took up the fashion of colored straw and went into an ecstasy over it. The episode repeats itself this season. The Paris milliners took it into their clever heads to offer parasols, handbags and veils built entirely of straw or edged with it; they made plumes of it, shredding it into fine flues and making tassels to imitate the Arab veils which hang over one's shoulder to the waist.

During the Peace Conference the House of Premet on the Place Vendôme put straw on evening frocks. This house also put chicken feathers, brightly tinted, on skirts as a substitute for feathers, and the American buyers called the output "barnyard clothes." The fashion for straw gained a slight impetus, but it has rested quiescent for two years and now it springs into boisterous life.

The idea has not spread in America. So far it is confined to a few extremists. But as Paris is filled with American tourists buying clothes to bring home and professional buyers are returning on every steamer with new thoughts and new ideas, one naturally expects these straw accessories to start over here in full power.

Bright Colors for Straw Parasols.

It is best not to inquire into the endurance of the parasol made of straw. Maybe it will last; maybe it won't. That's not the question. The problem in the woman's mind this season is what color to choose in a sunshade. No one has ruled out bright red. One of the best of these parasols carried by a French woman is Chinese red, trimmed with red ostrich fringe and a natural wood handle carved in the ancient manner with the figures tinted red.

Children also enter zealously into the fashion. They carry small flat parasols of bright pink straw with painted clowns topping the stout handle. These are made of wood and are expertly painted to look lifelike. When the milliners get quite excited over these sets they build a parasol, a bag, a veil and a pair of gauntlets to match. They do not put straw on the veil or gauntlets, but they edge the former with colored ostrich fringe and the latter with bright colored cuffs laid out in broad checks. One such set is entirely in apple green.

Veils Take on Gay Appearance.

Not content with making parasols the plaything of the hour, the milliners, seeing big possibilities in veils, have started to make them more conspicuous than they are. Ever since they adopted the Arabian idea of cutting veils in wide measures and draping them in long lines these hats, drawn down to the neck in the form of a bird cage, then spread out over the shoulders to shape a wide round collar. It is held in place around the neck by checked ribbon, with long ends in front. This ribbon is in itself a novel and fashionable detail in costume. It is used for girlish, it dangles from the

Above on left: Gown worn at the races in Paris which exploited a James I. sleeve, which hangs far below the hand. It has encouraged long sleeves and is copied in several gowns.

In centre at top: A small French child carried this parasol of bright pink straw with thick handle ending in a painted clown's head of wood. The small bag was of pink straw with a wooden frame. Next below is a parasol and bag of bright red straw, trimmed with red ostrich fringe. The handle is of carved wood. The third parasol is of mauve straw, trimmed with border of violet leaves. The outer edge is straw braid, run through with gold thread. The bag to match is of fine straw with bunch of violets.

Above on right: Unusual veil which forms a collar. It is worn over black satin hat and held around neck with black and white ribbon that hangs below waist in front.

Below: Lace veil covered with small pink rosebuds. It is drawn over the crown of a large black hat lined with pink straw. It falls over one shoulder to the waist.

wrists of sleeves. It is put on hats. The smart crepe de chine frocks as well as those of Georgette crepe carry a band of such ribbon about two inches wide, placed around the hips, tied on one side to fall in long ends. It is checked in black and white, blue and gold, blue and buff. It is striped or plain. But always it is effective.

This ribbon makes less of a bulk about the hips than crepe, metal or even chiffon. Young women wear it loosely placed at the spot where their waist line used to be. It is permitted to take the outline of the frock; it makes no attempt to confine it close to the figure.

But back to veils, for they are more important to the majority of women than ribbon. There is a novelty veil placed on a huge black hat lined with pink straw; it forms the crown and simulates the kind of plume that hangs over one's shoulder. The veil is of lace studded with pink rosebuds, one end shaped to a deep point with a rose at its tip.

The idea has stimulated the dress-makers into building scarfs in imitation of the veil. They are worn for dancing. They substitute the Spanish shawl which the Paris women wear at smart parties, dances in public places and the play.

All Paris in Waistcoats.

The rival to the shirt waist and the overblouse in the shops of Paris is the gilet. It is more than a waistcoat, less than a blouse. It is the desirable garment of the season. It is one of the details of costume that has swept smart society and, as always, those who follow smart society, even if far behind them, are buying the accessories to a coat suit at small prices.

They have short or long sleeves; they are sometimes collarless, nearly always surplice or double breasted and extend only a few inches below the waist line. Of course they go over the skirt. They make an admirable addition to a plain coat suit. As few of the new coats and suits are of bright colored linen and tricotette. Many are of silk jersey. A few are of French cretonne. Striped silk after the Directorate fashion is chosen with striking effect.

Of course, the French are not alone in this. The Americans who went over there that same summer wore full skirts, ready-made long and found themselves sharply contrasted with the French women who wore short, narrow skirts. Exactly the same thing happened in 1919, except that our skirts were full, but they reached our gartered ankles while the French skirts just covered the knees.

This summer the contrast is quite as sharp. It is said to be causing the same criticism from the French. Their skirts are much longer, ours are nearly to the knees. They are getting off the same old phrase in the street over there which was prevalent in 1919: "An American liner must be in," they said as they looked down at the hems of our skirts.

Extraordinary Sleeves Exploited. Last, but not least, of the new sensational details that interest women in Paris are the long sleeves copied from the time of James I. They are quite ornamental, they cover the hands and drop to the knees. They do not flare. They look like a stove pipe. They give one an unpleasant shock at first, for they seem to explain that the woman is armless. They look uncomfortably like the unfurled sleeves of the soldiers.

Of course, they are uncomfortable. A woman must find the slash in the side in order to get her hand out. Yet those who wear the sleeves insist that there is no inconvenience connected with them. At best they are the talk of Paris, which means they will soon be the talk of America. The fashion may be a heroic attempt to introduce with success the long sleeve which she introduced last January. It is a square piece of transparent fabric falling from a deep armhole and reaching the finger tips.

It is important to add that she also introduces a wide choker collar of fur clasped at the neck with buckles of brass or cut steel in barbaric design. This buckle is repeated by a girde placed well down on the hips. It is often of brass or steel set with colored stones of glass.

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